

# Graduate English Course Descriptions

## Spring 2023

---

### Enrollment Guidelines

#### LITERATURE

All LITERATURE classes are open to students in any English program on a first-come, first-served basis. Register on CatsWeb. Waitlists for Literature courses are managed on CatsWeb. You may add your name to the waitlist if the class is full. If a space opens in a course, the first person on the list will be notified and has 24 hours to register for the course. For details, see the Registrar's Waitlist information here: <https://www.registrar.txstate.edu/registration/waitlist.html>. Contact [malit@txstate.edu](mailto:malit@txstate.edu) with questions.

#### MASTER OF FINE ARTS

Only MFA students may enroll in courses offered by the MASTER OF FINE ARTS (MFA) program. MFA students must request MFA courses via an online form, which will be emailed to them by **09/28**. Additionally, the following descriptions do not include sections of ENG 5315 (Workshop). These descriptions will be provided to MFA students via email. Contact Doug Dorst ([mfinearts@txstate.edu](mailto:mfinearts@txstate.edu)) with questions.

#### RHETORIC AND COMPOSITION

All courses are open to MARC students, on a first-come, first-served basis. Register on CatsWeb as soon as registration opens to secure your spot. Contact graduate assistant Abigail Milam ([marc@txstate.edu](mailto:marc@txstate.edu)) with questions about MARC courses. Contact Dr. Eric Leake ([eleake@txstate.edu](mailto:eleake@txstate.edu)) with advising/degree audit questions. **Instructions for non-MARC students:** Contact Taylor Cortesi ([tc1224@txstate.edu](mailto:tc1224@txstate.edu)) to be added to course wait lists. To allow new MARC students to enroll in courses, non-MARC students will be informed of the possibility to take MARC courses at least a month prior to classes starting in the Spring. **Note:** MARC courses wait lists are not managed on CatsWeb—they are managed by the MARC Program Director and Taylor Cortesi.

#### TECHNICAL COMMUNICATION

All courses are open to MATC students, on a first-come, first-served basis. Register on CatsWeb as soon as registration opens to secure your spot. Contact Dr. Chris Dayley ([c\\_d470@txstate.edu](mailto:c_d470@txstate.edu)) with advising/degree audit questions. **Instructions for non-MATC students:** Contact Taylor Cortesi ([tc1224@txstate.edu](mailto:tc1224@txstate.edu)) to be authorized to add an MATC course. To allow new MATC students to enroll in courses, non-MATC students will be informed of the possibility to take MATC courses a month prior to classes starting in the Spring. **Note:** MATC courses wait lists are not managed on CatsWeb—they are managed by the MATC Program director and Taylor Cortesi.

**If you are not sure about the method of delivery (online, online asynchronous, face-to-face), contact the instructor for the course to confirm.**

**Registration begins on Monday October 17<sup>th</sup>.**

# Spring Courses

## LITERATURE

### English 5302.251

**Topic: Kill or Kiss: Patricia Highsmith in Context**

**Th 6:30-9:20pm; FH G04**

**CRN#32164**

**Instructor:** Dr. Victoria Smith

**Description:** Post war America was a time of sexual, social, and economic anxiety. The war had produced a dislocation of domestic arrangements; a breakdown of stable gender categories; and a disturbance of racial boundaries all happening within a rapidly changing urban environment. Tracking these uneasy changes was the talented Patricia Highsmith, an American mid-century writer whose novels, like *Strangers on Train*, *The Talented Mr. Ripley*, and *Carol*, are filled with psychopaths and seducers. Using her novels as a kind of touchstone we will examine the novels (hers and others) of the hard-boiled and “perverse” kind (think Raymond Chandler, James M. Cain and Chester Himes). We will pay attention to “Highsmith Country,” a world where, as her biographer Joan Schenk observes, “good intentions corrupt naturally; guilt afflicts the innocent; pursuit is everywhere; identities, genders, and genres are undermined; and life is a suffocating trap from which even [the] most accomplished escape artists cannot find a graceful exit.” We will also explore how that fiction was translated into often dark and brooding films by some of cinema’s most acclaimed directors—Alfred Hitchcock, Todd Haynes, Anthony Minghella, Billy Wilder, and Michael Curtiz. Key points will include an examination of the undercurrent of “perverse” sexuality, a pervasive queer sensibility, a sense of masculinity under siege, the pursuit and failure of the American Dream, and the rigidity of containment and conformity in post-war culture.

**Tentative Texts:** Patricia Highsmith, *Strangers on Train*, *The Talented Mr. Ripley*, and *Carol*; Chester Himes, *A Rage in Harlem*, *If He Hollers*; James M. Cain, *Mildred Pierce*, *Double Indemnity*; Ann Bannon, *I Am A Woman*; Audre Lorde, *Zami*; Raymond Chandler, "Notes on the Mystery Novel," "The Simple Art of Murder," *The Long Goodbye*; Mike Davis, "Sunshine or Noir?"; excerpts from D. A. Miller, *The Novel and The Police* Edward Dimenber, *Film Noir and the Spaces of Modernity*, Wheeler Dixon, *Film Noir and the Cinema of Paranoia*,

**Films:** *Mildred Pierce*; *Double Indemnity*; *Carol*, *Strangers on Train*; *The Talented Mr. Ripley*; *Rope*

**Format:** Engaged discussion, student presentations, mini-lectures

**Evaluation:** weekly reading responses, an oral presentation, and a final paper

**For more information:** see Dr. Smith in FH 357. Email: vs13@txstate.edu.

**Fall Office Hours:** by appointment

**TECHNICAL COMMUNICATION**  
**English 5312.251**  
**Topic: Editing the Professional Publication**  
**W 6:30-9:20pm; Online**  
**CRN#32165**

**Instructor:** Dr. Octavio Pimentel and Dr. Miriam F. Williams

**Description:** This is the MATC internship course. The course is required for MATC students on the internship track and open to graduate students from other programs. In this course students will provide professional editing, design, and writing services to actual clients. (Note: The instructors will assign clients on the first day of class.)

**Goals:** The course will give students the opportunity to:

- participate in an applied learning experience,
- provide a useful service to others while gaining professional technical communication experience,
- conduct qualitative research and negotiate user/client needs,
- write, edit, and design print and web content in collaborative online environments, and
- write, edit, and design print and web content for personal or MATC exam portfolios.

**Required Books:** Students will be assigned weekly readings from scholarly journal articles. Also, students will be assigned readings from E-reserved book chapters.

**Format:** Completely Online in Zoom

**Evaluation:**

Class Participation (Individual Assessment) = 20 percent

Midterm Progress Report (Individual Assessment) = 20 percent

Copy Editing Project (Group Assessment) = 30 percent

Proof and Production Editing Project (Group Assessment) = 20 percent

Final Presentation to Client (Group Assessment) =10 percent

**For more information:** Contact Dr. Miriam F. Williams at [mfw@txstate.edu](mailto:mfw@txstate.edu)

**LITERATURE**  
**English 5312.252**  
**Topic: Editing the Professional Publication**  
**T and Th 3:30-4:50pm; BRAZ 202**  
**CRN#36525**

**Instructor:** William Jensen

**Description:** This course provides students the opportunity to write, select, and edit material for publication. Students will work as part of an editorial team on all stages of the publication process. They will learn how to write and revise book reviews of publishable quality. They will correspond with authors, evaluate submissions, and learn the daily operations of two print journals:

*Texas Books in Review*, which monitors the literary production of books from or about Texas, and *Southwestern American Literature*, which showcases contemporary writing and scholarship concerning the Greater Southwest. This course also offers practical experience working with desktop publishing software (Adobe InDesign/Photoshop).

**Goals:** Students will read and vote on submissions to *Southwestern American Literature*, line edit selected works, and write one book review. With hands on experience, the students will gain a deeper understanding of what is required to work for a publication.

**Books:** No books are required, but reading assignments will be handed out in class or posted on CANVAS.

**Format:** Primarily discussion, with brief various projects.

**Evaluation:** This is a pass/fail course

**Email:** [wj13@txstate.edu](mailto:wj13@txstate.edu)

**Office:** Brazos 220

**MASTER OF FINE ARTS**  
**English 5312.253**  
**Topic: Editing the Professional Publication—*Porter House Review***  
**Online**  
**CRN#32166**

**Instructor:** Amanda Scott

**Description:** This course will provide a combination of theoretical background and practical, hands-on experience in the field of literary magazine editing and publishing. As an editorial staff, students will work together to produce *Porter House Review*, Texas State University's graduate literary journal. Duties involved in the production of the journal include soliciting and evaluating submissions, contributing original content, editing and proofreading, research, budget management, web design, public relations, and more.

During the course of the semester, students will:

- Learn about key aspects of contemporary literary magazine publishing—its history, production, the editorial process, and more.
- Produce *Porter House Review*, fulfilling the following duties: reading, tracking, and responding professionally to submissions of literary fiction, poetry, and nonfiction, and contributing original content, including interviews, reviews, and blog content.
- Develop professional skills in literary and digital publishing, and prepare for possible employment in publishing or arts administration.
- Contribute to the overall achievement of the course mission and goals through self-directed research and development projects.

**Books:** TBD

**Evaluation:**

- Participation & Attendance (10%)
- Evaluation of Submissions (15%)
- Contribution of Original Content (20%)
- Weekly Topics & Discussion (15%)
- Editorial Apprenticeship/Special Projects (20%)
- End-of-Semester Project (20%)

**Office:** LAMP 309H

**Phone:** (512) 245-6220

**E-Mail:** aes126@txstate.edu

**TECHNICAL COMMUNICATION**

**English 5313.251**

**Topic: Research Methods**

**Online**

**CRN# 36050**

**Instructor:** Dr. Christopher Dayley

**Description:** This research methods course teaches a number of different research methods utilized within both the academic and professional fields of technical communication and how to document the results of this research. In this course you will not only read about research methods and read articles that report research, you will gain experience using the research methods we address in class. During the course, you will also have the opportunity to propose and conduct a larger-scale research project. Students who complete this course will be able to conduct and report research for both the academic and professional practice of technical communication.

**For more information,** contact Dr. Dayley at [c\\_d470@txstate.edu](mailto:c_d470@txstate.edu)

**TECHNICAL COMMUNICATION**  
**English 5313.252**  
**Topic: Usability Testing**  
**Online**  
**CRN#39793**

**Instructor:** Dr. Sarah Roblee

**Description:** This course explains how to plan, conduct, and analyze usability tests to understand the way users interact with different artifacts in order to improve products. It situates user testing within the field of audience analysis, and it covers the principles and methods of this form of applied research. The course covers concepts of usability research in the context of relevant literature, as well as best and new practices in the field. The course requires planning, designing, and conducting usability tests, then analyzing data and reporting the findings.

During this semester, you will be developing and refining your abilities in:

- Developing a fundamental understanding of key scholarship and research, history, current issues, and cultural matter in technical communication, specifically related to usability studies
- Understanding the various purposes of conducting usability research
- Planning a usability research study both in person and remotely
- Analyzing usability research data
- Reporting usability research results to clients with graduate-level writing and editing skill

**Book:** Goodman, E., Kuniavsky, M., and Moed, A. (2012). *Observing the User Experience*. Morgan Kaufman. ISBN 13: 9780123848697. (Also: Online course documents, videos, and readings posted on Canvas.)

**Evaluation:**

<b>Area of Evaluation</b>	<b>Total Possible</b>	<b>Percentage</b>
Class Participation	200	20%
Discussion Leadership of Reading	200	20%
Nano- or Micro-Usability Test Report	150	15%
Midterm Reflection	100	10%
Client Usability Test Presentation (group project)	150	15%
Final Exam	200	20%
<b>Total</b>	<b>1000</b>	<b>100%</b>

**Office:** Zoom

**Email:** fad33@txstate.edu

**RHETORIC AND COMPOSITION**  
**English 5314.251**  
**Topic: Development of User Support**  
**Th 6:30-9:20pm; FH G06B**  
**CRN#36051**

**Instructor:** Dr. Deborah Balzhiser  
**For more information,** contact Dr. Balzhiser at dbalzhiser@txstate.edu

**TECHNICAL COMMUNICATION**  
**English 5314.252**  
**Topic: International Technical Communication**  
**Online**  
**CRN#39167**

**Instructor:** Dr. Pinfan Zhu

**Description:** This course prepares students with the necessary theories and skills for international technical communication. It mainly consists of three parts: understanding cultural differences, translation theories and techniques, and website internationalization and localization. Students will first learn important models for understanding cultural differences and other theories regarding how to communicate with cross-cultural audiences ethically, verbally, visually, and non-verbally in an effective manner. They will also learn how to analyze international audiences in terms of their values, cultural needs, and their communication styles. In the translation part, students will learn principles that can help them cope with language problems. The final part emphasizes web site internationalization and localization, a very important part in international technical communication. Students will conceptually understand how to internationalize or localize websites using relevant software, in addition to theories and principles of internationalization and localization. Since this is a course largely online asynchronously, students work mainly independently but will also be in consultation with me throughout the semester. You must have access to a computer and Internet browsing capabilities. You will be responsible for learning some new technology and/or software on your own, but tutorials might be given if necessary

**Books:**

Nuray Aykin, *Usability and Internationalization of Information Technology*

Nitish Singh, *The Culturally Customized Web Site*

Mona Baker, *In Other Word, 3<sup>rd</sup> ed.*

**Evaluation:**

- 15% Reading responses for each week's readings (8)
- 30% Three short papers (on cultural values, languages, and graphics for the targeted international audiences).
- 15% Quizzes and Forum Discussion
- 20% International Audience Analysis Project

20% Term paper (Create or Critique a Web Site for International Audience)

**Office:** FH M18

**Phone:** (512) 245-3013

**Email:** pz10@txstate.edu

**TECHNICAL COMMUNICATION**

**English 5314.253**

**Topic: Technical Editing**

**Online**

**CRN#39168**

**Instructor:** Dr. Scott Mogull

**Description:** In this course, students will learn technical editing at different levels (from the small details to the “big picture”). Specifically, we will cover copyediting, developmental editing, and publications management. In addition to covering the theory and practice of technical editing, we will also examine effective author-editor relationships and teamwork through the lens of publishing. In this class, we will focus on editing technical information to prepare students to be effective technical editors in industry, government, and academic settings. Additionally, this course will help students strengthen their own technical writing.

**Books:** *Technical Editing* (5th ed.) by Rude & Eaton

**Evaluation:** The anticipated evaluation criteria include:

- Class Discussions (15%)
- Copyediting Workshop Activities (10%)
- Midterm Exam (on copyediting) (25%)
- Presentation on a Current Topic in Editing (small team research and developmental editing assignment; recorded PowerPoint presentation) (30%)
- Cumulative Final Exam (20%)

**Office:** FH 131

**Phone:** (512) 408-3365

**Email:** [mogull@txstate.edu](mailto:mogull@txstate.edu)

**RHETORIC AND COMPOSITION**

**English 5317.251**

**Topic: Affect/ Emotion/ Rhetoric**

**Th 6:30-9:20pm; FH 253**

**CRN#39170**

**Instructor:** Dr. Eric Leake

**Description:** How are hope, fear, and other emotions culturally determined, how do they circulate among us and through texts, how do they accumulate differently for different people, and how do they work to create meaning and to persuade us to act in the world? These are the types of questions we will pursue in this course in the study of affect and emotions and their uses, particularly in rhetoric and writing. We will begin with a review of histories of emotions

and how our understanding of emotions has changed over time and across contexts. We then will focus more directly on contemporary theories of affect and emotions and how they function rhetorically in everyday texts, experiences, and relations. The emphasis throughout the course will be on understanding emotions as not only personal—not only as feelings inside our individual heads—but as also contextual, embodied, and fundamentally relational and rhetorical in the ways they work in the world. This course emphasizes a rhetorical orientation but with enough breadth and flexibility to appeal to any student interested in studying and applying theories of affect and emotions to their writing.

**Goals:** Students will be able to demonstrate awareness of how the study of affect and emotions has developed across time, contexts, and disciplines. They will show an attention to the significance of affect in their own lives through a reflective affects journal. Finally, they will be able to research a key emotion of their choosing for its history, contextual meaning, and significance.

**Texts (tentative):** Ahmed, Sara. *The Cultural Politics of Emotion*. Routledge, 2004.  
Gross, Daniel M. *The Secret History of Emotion*. University of Chicago Press, 2006.  
Stewart, Kathleen. *Ordinary Affects*. Duke University Press, 2007.  
Supplementary readings to be posted to Canvas

**Format:** Class discussions, reading responses, student presentations, and writing groups.

**Evaluation:** Reading responses, emotion analysis essay, affects journal, emotion keyword project.

**Office:** Flowers Hall M13  
**Email:** eleake@txstate.edu

**MASTER OF FINE ARTS**  
**English 5320.251**  
**Topic: Form and Theory of Fiction**  
**Th 6:30-9:20pm; FH 252**  
**CRN#37201**

**Instructor:** Debra Monroe

**Description:** I divide this course in the history of narrative into three units: 1) Style and assumptions about Mimesis: Two Traditions; 2) The Rise of Limited Point of View; 3) Plot Transformations in Three Centuries. The course goal is to make the students aware that the fiction they're reading and writing has evolved in part from earlier narrative traditions, that fiction imitates and "samples" from earlier forms of fiction as much as it also imitates reality, that contemporary fiction is shaped by its imitation of earlier forms and also by its rebellion from earlier forms.

**Books:**

The reading list includes 19 theorists, ranging from Longinus to Roland Barthes, and 9 fiction writers, ranging from Nathaniel Hawthorne to Helena Viramontes

**Evaluation:**

33% proposal for a paper

33% revised and finished paper

34% second paper

The papers will be approximately 10 pages long and apply theory to a contemporary story or novel that the student selects, analyzing it in terms of its imitation of and rebellion from earlier forms.

**For more information:** write to Debra Monroe at [dm24@txstate.edu](mailto:dm24@txstate.edu)

**LITERATURE****English 5321.251****Topic: Haunting & Other Horrors in Black Literature****M 6:00-8:50pm; FH G04****CRN#39171**

**Instructor:** drea brown

**Description:** In a 2020 call for papers on Black Horror and the Afrogothic, Tashima Thomas explains these genres a way of examining the everyday horrors experienced in Black life. How, “constructions of the monstrous, the villainous, the mad and the haunted—take on wholly different valences when they are studied within the context of blackness, particularly under the modern colonial project.” In this course we will explore imaginings of Blackness as specter and spectacle, and how Black writers reckon with the traumatic impact of horrific histories, limited images of representation, and lean into these genres as a means of resisting erasure and reconstructing ideas of self and community.

**Tentative Readings Include:** Claudia Rankine, *Citizen: An American Lyric*

P. Djèlí Clark, *Ring Shout*

Jewelle Gomez, *The Gilda Stories*

Toni Morrison, *Beloved*

Derek Bell, *The Space Traders*

Tananarive Due, *Ghost Summer*

**Tentative Films Include:** *Eve's Bayou*, *Ganja & Hess*, *Tales from the Hood*, *Night of the Living Dead*, *Horror Noire*

**Evaluation:** Essays, Facilitations, Weekly Response Papers, Class Discussions, Presentations

**Office:** FH238

**Email:** [drea.brown@txstate.edu](mailto:drea.brown@txstate.edu)

**MASTER OF FINE ARTS**  
**English 5322.251**  
**Topic: Form and Theory of Poetry**  
**F 12:30-3:20pm; FH 253**  
**CRN#32821**

**Instructor:** Cecily Parks

**Description:** Come to this class prepared to read and write poems in a variety of traditional and less traditional forms. Our readings and discussions will introduce or refamiliarize you with a range of poetic traditions from literary history, including but not limited to: meter, blank verse, rhyming forms, syllabics, insult poems, and concrete poetry. Each week, I'll ask you to bring in a form-based poem draft OR a form-based poem written by an established poet to share with the class. In other words, you'll have the chance to explore formal poetics as a writer or reader – each week, the choice is yours. You have two options for your final project:

- a) Submit a portfolio of form-influenced poems you wrote during the semester.
- b) Submit a literary essay responding to 1-3 contemporary poetry collections that demonstrate a commitment to (and perhaps also a revision of) a historic poetic form.

**Possible Texts:**

Ron Padgett, ed., *The Teachers & Writers Handbook of Poetic Forms*

Robert Hass, *A Little Book on Form*

Eavan Boland and Mark Strand, eds., *The Making of a Poem: A Norton Anthology of Poetic Forms*

Terrence Hayes, *American Sonnets for My Past and Future Assassin*

**Evaluation:** Class Participation 50%, Final Project: 50%

**Office:** FH 348

**Email:** cecily.parks@txstate.edu

**MASTER OF FINE ARTS**  
**English 5323.251**  
**Topic: Biography and Autobiography: Creative Nonfiction**  
**T 2:00-4:50pm; FH 257**  
**CRN#36788**

**Instructor:** Debra Monroe

**Description:** This is a literature class, a theory/craft class, and a workshop. We begin by reading personal essays about many subjects while studying the history of the genre and essential craft concepts. These first reading assignments include the narrative essay as well as exciting and new forms and subgenres: the lyric essay, the experimental essay, the lightly researched essay, the braided essay. We next workshop essays produced by students in class. The first round of workshop will focus on segments, not entire essays. Next, we'll workshop full-length essays. Expect to study essays analytically, not casually, analyzing how structure informs content.

In my classroom, workshop means first describing the submitted draft's strengths, its appeals, its emerging shape, its ideal form, and the craft features that help that draft manifest into its ideal

form, and only then moving on to the craft decisions that might keep it from attaining its ideal form. I run a generative workshop in which students leave with practical advice for revision.

**Books:** *Contemporary Creative Nonfiction: An Anthology*, edited by Debra Monroe, published by Kendall Hunt Higher Ed, ISBN # 9781524980092. Available in paper and as an e-book.

**Evaluation:**

Writing Exercises/Essay Segments 20%

A 15-20 minute oral presentation about one of the readings, 20%

Class participation, not just talking but fostering inclusive group discussion, 20%.

Essay 20%

Final Portfolio 20%

**Email:** [dm24@txstate.edu](mailto:dm24@txstate.edu)

**LITERATURE**

**English 5324.251**

**Topic: Science Fiction Studies**

**T 6:30-9:20pm; FH G04**

**CRN#33585**

**Instructor:** Dr. Suparno Banerjee

**Description:** In this class we will discuss the definitions of science fiction (sf) and how the genre can work as a mode of critical inquiry. We will focus on some of the major philosophical and theoretical issues of contemporary sf scholarship, such as, the Other, the cyberspace, representation of the body, posthuman identities, parallel realities, utopia, dystopia, sf and religion, feminist sf, postcolonial sf etc. We will read not only some major sf written in the Anglo-American tradition, but also texts from other parts of the world, including some translated works, and articles on relevant topics. In addition, we will watch some critically acclaimed sf movies.

**Books: Possible books/films include**

Cixin Liu, *The Three Body Problem*

Arthur C Clarke, *Childhood's End*

Samuel Delany, *Stars in My Pocket Like Grains of Sand*

Philip K Dick, *The Man in the High Castle*

Amitav Ghosh, *The Calcutta Chromosome*

Ursula K Le Guin, *The Left Hand of Darkness*

Nalo Hopkinson, *Midnight Robber*

Stanislaw Lem, *Solaris*

Vandana Singh, *Distances*

Arkady & Boris Strugatsky, *Roadside Picnic*

Stanley Kubrick, *2001: A Space Odyssey*

Mamoru Oshii, *Ghost in the Shell*

Ridley Scott, *The Blade Runner*

Wanuri Kahiu, *Pumzi*

**Evaluation:** Short reports, long research paper, in-class presentations, reading responses etc.

**Office:** 241 Flowers Hall

**Phone:** 512.408.3380

**Email:** [sb67@txstate.edu](mailto:sb67@txstate.edu)

**RHETORIC AND COMPOSITION**  
**English 5326.251**  
**Topic: Contemporary Composition Theory**  
**M 6:30-9:20pm; FH G06B**  
**CRN#30619**

**Instructor:** Dr. Octavio Pimentel

**Description:** This class introduces students to the field of Contemporary Composition Theory and a number of conversations about composition studies within the profession. The texts for the class are not meant to be a "canon," but rather a sampling of the composition field, including rhetoric/composition, basic writing, language/culture, and literacy education. Issues of race, class, gender, and sexuality preference will often be juxtaposed within these contemporary issues of composition.

**Books:**

Ruiz, Iris D, and Sánchez, Raúl (2016). *Decolonizing Rhetoric and Composition Studies: New Latinx Keywords for Theory and Pedagogy*. Palgrave Macmillan: NY.  
**ISBN 13: 978-1137527233**

Villanueva, Víctor (2011). *Cross-Talk in Comp Theory 3<sup>rd</sup> Edition*. NCTE: Champaign: Illinois.  
**ISBN13: 978-0814109779**

**Format:**

Primarily discussion, with some background lectures and presentations by students and instructor. Because of the ONLINE seminar format, well-informed and thoughtful discussion is expected of all participants.

**Evaluation:**

10% Teaching  
25% Minor Writing Assignment #1  
25% Minor Writing Assignment #2  
40% Major Writing Assignment

**Email:** Octavio.Pimentel@txstate.edu,

**Phone:** 512.245.3723

**Fall Office Hours:** Monday 4-6pm  
By Appointment

## RHETORIC AND COMPOSITION/TECHNICAL COMMUNICATION

English 5327.251

**Topic: Research Methodologies and Methods in Rhetoric and Composition**

**T 6:30-9:20pm; FH G06B**

**CRN#34463**

**Instructor:** Dr. Rebecca Jackson

**Description:** A core requirement in the MA Rhetoric and Composition program, this course will introduce you to what Stephen North has called “the making of knowledge” in rhetoric and composition—the research methodologies we use to answer our questions about writing, rhetoric, and the teaching of writing.

Think about this course, then, as a guided “tour” through rhetoric and composition research methodologies, with stops along the way designed to acquaint and give you practice with the research tools and interpretive frameworks related to these methodologies. We’ll examine the following methodologies, approaches, and designs: qualitative research, indigenous research, quantitative descriptive research, and critical discourse analysis. Research tools may include observation, interview, artifact and text analysis, narrative, surveys, critical reflection. Interpretive frameworks may include feminist, teacher-research, queer, disability, critical race, LatCrit, decolonizing, and critical activist.

Throughout the course we’ll focus on applying research ethics, critically evaluating existing research, developing workable research questions of our own, and choosing the best methods to address the questions we ask. The course will culminate in a research proposal that might be used as the basis for a thesis, research grant request, publishable article, etc.

### **Books**

Required texts **may** include

- Blakeslee, Ann and Catherine Fleischer. *Becoming a Writing Researcher*. Florence, KY: Routledge, 2007.
- Byard, Vicki. *Bibliographic Research in Composition Studies*. Anderson, SC: Parlor, 2009.
- Creswell, John and Cheryl Poth. *Qualitative Inquiry and Research Design*. 4<sup>th</sup> ed. Sage: 2018.
- Hanzalik, Kate. *Arts-Based Research Methods in Writing Studies*. Routledge: 2021.
- Smith, Linda Tuhiwi. *Decolonizing Methodologies*. Zed Books: 2021.
- Articles and other resources on CANVAS

### **Goals**

By semester’s end, you will be able to

- Discuss the landscape of current research in rhetoric and composition—how knowledge is made in our fields
- Discuss and critique the paradigms that underpin research methodologies
- Formulate workable research questions
- Practice various research tools/methods as they relate to specific research questions
- Design studies to address research questions
- Write research proposals
- Carry out research

**Format**

Small and large group discussion; brief lectures

**Evaluation**

Reading responses, research questions project, short methods discussion papers, final proposal

**For more information**, please contact Dr. Jackson at [rj10@txstate.edu](mailto:rj10@txstate.edu)

**LITERATURE****English 5346.251****Topic: Southwest Studies II: Consequences of Region****T and Th 2:00-3:20pm; FH 225****CRN#30620****Instructor:** William Jensen

**Description:** This course is the second in a two-course sequence, designed to examine the richness and diversity of the Southwestern United States and Northern Mexico. The course offers a multicultural focus by studying the region's people, institutions, history, and physical and cultural ecology. An intercultural and interdisciplinary approach increases awareness of and sensitivity to the diversity of ethnic and cultural traditions in the area. Students will discover what distinguishes the Southwest from other regions of the United States, as well as its similarities, physically and culturally. The images, myths, themes, and perceptions of the region will be examined in light of historical and literary texts.

**Books:**

*Bless Me, Ultima* by Rudolfo Anaya

*Anglos and Mexicans in the Making of Texas, 1836-1986* by David Montejano

*Ceremony* by Leslie Marmon Silko

*The Devil's Highway* by Luis Alberto Urrea

**Evaluation:**

Graduate students will write one major essay(10-15 pages), give one presentation, and take a mid-term and final. Graduate students will also be expected to help guide conversations and mentor undergraduates.

**Email:** [wj13@txstate.edu](mailto:wj13@txstate.edu)

**LITERATURE**  
**English 5353.251**  
**Topic: Medieval Pilgrimage Literature**  
**M 6:00-8:50pm; FH 253**  
**CRN#30621**

**Instructor:** Dr. Susan S. Morrison

**Description:** In this course, we will explore a number of texts of varying genres, including saints' lives, romance, allegory, and visionary literature. Several themes will recur throughout the semester: pilgrimage, gender, and ecocritical considerations of the pilgrimage ritual and practice. Pilgrimage was a highly important activity in the Middle Ages. How this practice was undertaken physically and mentally is reflected in much medieval literature--most famously in the canonical works, Chaucer's *Canterbury Tales* and *The Book of Margery Kempe*, neither of which is a focus for this class. We will see how pilgrimage pops up, either literally or symbolically, in work generated in England.

Not all literature produced in England was written in Middle English. Indeed, Latin and Old English works are present in the pre-Conquest period, while Anglo-Norman and Latin works predominated for some time after the Norman Invasion in 1066. We will begin with one of the earliest works by medieval women, the 8<sup>th</sup>-century Hugeberc of Hildesheim, who retells the story of her kinsman, Saint Willibald on pilgrimage to the Holy Land. Among the works we will examine is the Anglo-Norman saint's life of St. Catherine, written by Clemence of Barking, one of the first women writing after the Norman Conquest so far as we know. We will read the life of Christina of Markyate, abused by her parents and living in a tiny closet for four years to escape their cruelty. We'll read literature written FOR women by men, including selections from the *Rule for Anchoresses*. One of the earliest works we'll examine is *Saint Patrick's Purgatory* by Marie de France, better known, perhaps, for her *Lais* or short romances, as well as the riveting romance *A Story Beyond the Sea*.

We'll read the runaway "bestseller," John de Mandeville's *Book of Marvels and Travels* and excerpts from William Langland's *Piers Plowman*. We look forward into the early 17<sup>th</sup> century, by seeing how Shakespeare's play, *All's Well That Ends Well*, picks up on the theme of pilgrimage in this poignant pilgrimage play written after the Reformation. Our last text is the American short story, *The Ugliest Pilgrim*, by Doris Betts which has been made into the award-winning musical, *Violet*.

**Required Texts:**

*The Life of Christina of Markyate*. Trans. C. H. Talbot with [Samuel Fanous](#) and [Henrietta Leyser](#). Oxford World's Classics, 2010. **ISBN-10:** 0199556059; **ISBN-13:** 978-0199556052.

*Medieval English Prose for Women: Selections from the Katherine Group and Ancrene Wisse* (Clarendon Paperbacks). Bella Millett (Editor), Jocelyn Wogan-Browne (Editor). Oxford UP. 1992. **ISBN-10:** 0198119976; **ISBN-13:** 978-0198119975

John Mandeville. *The Book of Marvels and Travels*. Translator Anthony Bale. Oxford: Oxford UP (Oxford World's Classics), 2012. **ISBN-10:** 0199600600 **ISBN-13:** 978-0199600601

William Shakespeare. *All's Well That Ends Well*. Folger Shakespeare Library. Simon & Schuster. 2006. **ISBN-10:** 0743484975. **ISBN-13:** 978-0743484978

### **ON CANVAS**

Marie de France *Saint Patrick's Purgatory*

Clemence of Barking, *Life of Saint Catherine*; Anonymous, *Life of Saint Lawrence*

*Ponthieu or A Story of Beyond the Sea*

*Piers Plowman* (excerpts)

*The Ugliest Pilgrim*

**Format:** Discussion, students' oral reports

### **Grading policy:**

Final paper or creative project: 25%

Leading class discussion with short paper: 25%

John Mandeville or *Piers Plowman*: four-page paper: 25%

Participation/attendance/in class work/**discussion comments on Canvas:** 25%

**Office:** FH M12

**Office Phone:** 245-7669 or 245-2163

**Office Hours (Fall):** on leave

**Email:** morrison@txstate.edu

### LITERATURE

#### English 5354.251

**Topic: The Poetic Triumph from Virgil to Spenser**

**Th 6:00-8:50pm; FH 257**

**CRN#35307**

**Instructor:** Dr. Leah Schwebel

**Description:** Though it has largely faded from our cultural lexicon and memory, the poetic triumph enjoyed immense popularity from antiquity to the Renaissance. A written record of a visual procession, the triumph showcased a vast range of rulers and heroes from history and myth, meanwhile singling out one victor for commemoration. And in praising their triumphal subjects, poets could indicate their own greatness by association. Virgil, for example, announces in the *Georgics* that he will celebrate the triumphs of Augustus Caesar and propagate his fame. But he describes his account of Caesar's triumph in terms of a personal conquest, envisioning himself as the victor, clad in purple and crowned with palms. "Victorious I," he begins.

This graduate seminar will trace a history of the poetic triumph, beginning with the Roman poets (Ennius, Virgil, Propertius, Ovid), through the Italian and English Middle Ages (Dante, Petrarch, Boccaccio, Chaucer, and Lydgate) to the early modern writers (Marlowe and Spenser). As we will see, in works in which temporal achievements are juxtaposed against enduring glory, the poetic triumph itself becomes a perennial monument erected by its author—a petition for lasting memory in a world defined by change.

**Books:** Since we are covering a large historical period, most of the material will be provided in the form of pdfs.

**Evaluation:** Discussion posts, participation, presentation, and final essay

**Office:** 314

**Phone:** NA

**Email:** las235@txstate.edu

**LITERATURE**

**English 5366.251**

**Topic: Victorian Poetry and Spiritual Searching**

**Th 6:30-9:20pm; FH 376**

**CRN#38877**

**Instructor:** Dr. Denae Dyck

**Description:** This course considers the vital role that poetry played in registering and catalyzing the intellectual and artistic debates of the Victorian era (1837-1901), a time when new developments in science and philosophy prompted a widespread re-evaluation of religious discourse. How did Victorian poets experiment with literary forms and genres to re-frame their experiences of belief, doubt, uncertainty, knowledge, epiphany, longing, and hope? How do these texts re-imagine embodied experiences and sacred spaces? Moreover, how might attending to the spiritual searching performed by Victorian poetry enrich our critical reading practices and modes of creative expression today?

Our study will pursue opportunities to put different critical approaches and reading methods in dialogue. In addition to developing a vocabulary for understanding the formal features of Victorian poetry, we will explore intersections between questions of religion/spirituality and issues pertaining to gender, sexuality, and ecology. Seminars and assignments will be designed to develop writing, speaking, and teamwork skills applicable to a range of scholarly and professional contexts.

**Books**

Our readings will include selections from a range of poets, including Elizabeth Barrett Browning, Robert Browning, Christina Rossetti, Dante Gabriel Rossetti, Michael Field, Gerard Manley Hopkins, Alfred Tennyson, James Thomson, and Amy Levy. By recovering the periodical contexts in which much of this literature first circulated (now available digitally), we will consider a wide cross-section of Victorian poetry, beyond what is typically captured in anthologies.

**Evaluation**

Discussion questions; seminar presentations; final project (including a proposal, peer review workshop, written submission, and colloquium presentation)

**Office:** FH 247

**Email:** [denae.dyck@txstate.edu](mailto:denae.dyck@txstate.edu)

**LITERATURE**  
**English 5371.251**  
**Topic: The Work of J.G. Ballard**  
**W 6:30-9:20pm; FH G04**  
**CRN#35308**

**Instructor:** Dr. Simon Lee

**Description:** This seminar will examine the work of J.G. Ballard (1930-2009), a writer once described as “beyond psychiatric help.” We’ll begin with his early speculative material like *The Drowned World* (1962) and *The Crystal World* (1966), grapple with his more notorious and controversial titles like *The Atrocity Exhibition* (1970) and *Crash* (1973), then turn toward later allegorical work such as *Super-Cannes* (2000) and *Kingdom Come* (2006). In doing so, we’ll ponder the contemporary valence of what the Collins English Dictionary deems “Ballardian.” It’s worth noting that Ballard’s work is highly transgressive, meaning that it’s frequently upsetting and intensely visceral. Secondary readings will likely address issues of surrealism, consumer culture, media proliferation, ecological crisis, psychoanalytic theory, somatechnics, technofetishism, and, indubitably, *symphorophilia*.

**Books:** The final list is still TBD, but I’m pretty certain we’ll read some combination of *The Drowned World*, *The Crystal World*, *The Atrocity Exhibition*, *Crash*, *High Rise*, *The Unlimited Dream Company*, *Hello America*, *Empire of the Sun*, *Cocaine Nights*, *Super-Cannes*, *Millennium People*, and *Kingdom Come*.

**Evaluation:** Likely an array of assignments and tasks, culminating in a final project of some manner.

**Office:** FH239

**Phone:** (512-245-3780)

**Email:** simonlee@txstate.edu

**RHETORIC AND COMPOSITION**  
**English 5383.251**  
**Topic: Women’s Rhetoric**  
**W 6:30-9:20pm; FH 257**  
**CRN#37702**

**Instructor:** Dr. Nancy Wilson

**Description:** Beginning (roughly) in the 1980s, rhetorical scholars launched what we now call the three Rs: rescue, recovery, and re(inscription) of women’s rhetorical voices. This was vital work that complicated the prevailing masculinist definition of rhetoric. In this course we will examine rhetors such as Sojourner Truth, Ida B. Wells, and Gloria Anzaldúa who exemplify this more inclusive rhetorical canon. We will also conduct reclamation work of our own, applying our expanded understandings of rhetoric to texts that others have dismissed/ignored/silenced.

**Books:**

Andrea Lunsford’s *Reclaiming Rhetorica*

Kate Ronald and Joy S. Ritchie’s *Available Means: An Anthology of Women’s Rhetoric(s)*

Gloria Anzaldúa's *Borderlands/La Frontera*

Kathleen Ryan, Nancy Myers, and Rebecca Jones' *Rethinking Ethos: A Feminist Ecological Approach to Rhetoric*

**Evaluation:**

Eleven weekly contributions to Google documents	33%
Research paper of ~15 pages	25%
Midterm Take-home Exam	25%
Final Take-home Exam	17%

**Office:** FH 360

**Phone:** 512.245.5273

**Email:** [nw05@txstate.edu](mailto:nw05@txstate.edu)

**TECHNICAL COMMUNICATION/RHETORIC AND COMPOSITION**

**English 5383.252**

**Topic: Rhetorical History**

**Th 6:30-9:20pm; Online**

**CRN#39874**

**Instructor:** Dr. Deborah Balzhiser

**Description:** In this section of 5383, we'll look at this thing known as "rhetorical theory," tracing its (primarily Western, canonical) history from ancient Greece to contemporary times. Subsequent courses often work from or against these materials—or leave for different conversations.

We will ask lots of questions and do a lot of reading, and some of it may challenge you in new ways. The kind of reading and writing might be new. And survey courses can be overwhelming trying to cover all of something in a short timeframe. One class cannot survey anywhere near a complete historical picture—or even a complete picture of one era. Yet, a "coverage model," the underlying logic of a survey and what receives credit for your degree requirement in MARC and MATC (and elsewhere across the country), still puts forth unrealistic expectations. Here, we'll follow a sort of tourist model, stopping at some important places you could revisit later, if you choose, and providing options for some excursions. We'll get an overview so you know what is there and can decide where you'll travel next.

You can situate yourself in the course by asking and answering key questions throughout our journey to understanding. What is rhetoric? What does rhetoric do? What can you do with rhetoric? How does it apply? What does rhetoric mean in its own time? in another time? How does rhetoric relate to truth, knowledge, language, thinking, action? How have aims, definitions, and uses of rhetoric evolved? How do you map rhetoric and its practices? Where do we go from here? How does rhetoric relate to our own work and lives? Why study rhetoric as a discipline? as

a tool? Who is included and excluded in histories of rhetoric? How will you think and use rhetoric.

**Books:** Bizzell, Herzberg, & Reames, *The Rhetorical Tradition: Readings from Classical Times to the Present*, 3<sup>rd</sup> edition (yes, it has to be the 3<sup>rd</sup> edition, which has some significant changes)

**Evaluation:** Most likely this distribution: Short texts 60%; final text 10%; discussions 10%; presence 10% ; weekly responses 10%

**Office:** ASBN 101A (inside the University Writing Center, ASBN 100), preferred to email and available especially on Tuesdays, Thursdays, and Friday mornings

**Phone:** 245-7660, preferred to email

**Email:** [dm45@txstate.edu](mailto:dm45@txstate.edu)

**Zoom** (ID: 995 9723 6866) & **F2F office hours during Fall 2022:** Wednesday 4:30-6:00

#### LITERATURE

English 5384.251

**Topic: Critical Theory—Performance Studies**

**T 6:30-9:20pm; FH 257**

**CRN#36052**

**Instructor:** Dr. Emily Banta

**Description:** This graduate-level course explores foundational and contemporary interventions in performance studies — an interdisciplinary field that examines performance in all its expansiveness. We will engage with a range of critical approaches across literary studies, philosophy, anthropology, sociology, and cultural studies to study performance both as an object and as a method of analysis. In addition to theater, dance, music, and other “staged” arts, we will consider ritual and ceremony, habits and choreographies of everyday life, and expressions of identity across categories of race, gender, culture, and nation. We will also ask how the methodological insights of performance help us to read aesthetic objects (such as poems, songs, dramas, novels, and more) and events (festivals, public protests, and sporting events, among others).

**Books:** Syllabus is subject to change, but readings/materials will likely include J. L. Austin, Richard Schechner, Victor Turner, Erving Goffman, Diana Taylor, Joseph Roach, Judith Butler, Jennie Livingston, Bertolt Brecht, Amiri Baraka, Suzan Lori-Parks, Coco Fusco and Guillermo Gómez-Peña.

Books to purchase: Suzan-Lori Parks, *The America Play and Other Works* (1995)

**Evaluation:** Weekly discussion board, Oral presentation, short paper, annotated bibliography, final research paper

**Office:** FH 222

**Email:** [rbw58@txstate.edu](mailto:rbw58@txstate.edu)

LITERATURE  
English 5388.251

**Topic: Narratives of Immigrants, Refugees, and Forced Displacement for Youth**  
**F 12:30-3:20pm; FH 257**  
**CRN#39173**

**Instructor:** Dr. Nithya Sivashankar

**Description:** In this course, we will explore ideas surrounding what immigration and forced displacement mean for children and young adults through the study of narratives by and about immigrants and refugees for youth. We will begin with an exploration of ideas surrounding what home means and what being displaced from home would entail. We will subsequently read stories about immigrants and forcibly displaced people from Vietnam, Syria, India, Pakistan, Iran, Mexico, Somalia, Canada, and the United States of America by engaging with varied formats of narratives such as picture books, comics, graphic novels, verse novels, and short stories; and diverse genres such as historical fiction, non-fiction, memoir, contemporary realistic fiction, and fantasy. Through discussion, collaboration, and reflection, we will inquire into the following non-exhaustive list of questions:

- 1) How do we critically read, write, and think about narratives of immigration and forced displacement?
- 2) How does children's and young adult literature portray immigrants and forcibly displaced people? Who are these texts being written by, and who are their target audiences?
- 3) What are some of the common discourses surrounding immigration that are prevalent in literature produced for youth in the United States of America? What are those that are circulating in publications for children and young adults around the world?
- 4) What are the ways through which we can employ an intersectional lens to read narratives about immigrants, refugees, asylum seekers, adoptees, and internally displaced people?

Secondary resources will include literary essays, government documents, field reports, oral histories, editorials, opinion pieces, podcasts, TED talks, blog posts, and social media narratives.

**Books:** To be decided. Possible readings may include:

- *Darius the Great Is Not Okay* (Adib Khorram)
- *How I Became a Ghost* (Tim Tingle)
- *Inside Out and Back Again* (Thannha Lai)
- *Ms. Marvel Vol. 1: No Normal* (G. Willow Wilson and Alphonso Herring)
- *Palimpsest: Documents From a Korean Adoption* (Lisa Wool-Rim Sjöblom)
- *Stepping Stones: A Refugee Family's Journey* (Margriet Ruurs and Nizar Ali Badr),
- *The Arrival* (Shaun Tan)
- *The Distance Between Us* (Reyna Grande)
- *The Marrow Thieves* (Cherie Dimaline)
- *The Night Diary* (Veera Hiranandani)
- *When Stars Are Scattered* (Victoria Jamieson and Omar Mohamed)
- *Where Are You From?* (Yamile Saied Méndez and Jamie Kim)

**Evaluation:**

Engagement and Participation 10%

Weekly Discussion Questions 35%

Presentation 15%  
Research Paper Proposal 15%  
Final Research Paper (12-15 pages) 25%

**Office:** FH 131

**Email:** nithya.s@txstate.edu

**LITERATURE**

**English 5395.251**

**Topic: Chicana Feminist Thought and Praxis**

**W 6:30-9:20pm; FH 253**

**CRN#30657**

**Instructor:** Dr. Sara A. Ramírez

**Description:** This course will critically examine Chicana feminist theories and praxis. Together, we will explore Chicana feminist theorists' attempts to describe, explain, and critique social, political, and economic institutions that affect women of color generally and Mexican American women in the United States in particular. More specifically, we will address the ways in which Chicanas "make self" vis-à-vis gender, race, ethnicity, class, sexuality, citizenship, and other cultural boundaries that have been erected by the State.

We will build community and work collaboratively to answer the following questions:

- How do we define "Chicana," "feminist," "theory," and "praxis"?
- What are the sociopolitical and economic issues that are pertinent in Chicanas' lives today?
- How and to what extent are Chicana feminist theories and praxis useful for the masses?
- How and to what extent does history, including (settler-)colonialism, continue to affect Chicanas' sense of self in the United States today?

In asking these questions, we will engage close readings of theoretical and creative texts in order to:

- Establish an understanding of Chicana feminist theories and praxis
- Historicize the sociopolitical and economic issues facing various Chicana/x communities today
- Situate Chicana cultural productions in appropriate biographical, historical, and political contexts
- Sharpen critical reading and writing skills by asking questions and making connections between themes and issues within and across texts
- Develop non-violent communication (oral and written) skills to engage careful and critical discussions of issues related to gender, sexuality, color, race, class, and citizenship

**Books:** TBD but will include texts by Norma Alarcón, Gloria Anzaldúa, Ana Castillo, Sandra Cisneros, Rios de la Luz, Cherríe Moraga, Emma Pérez, Laura E. Pérez, Sonia Saldívar-Hull, ire'ne lara silva, and Chela Sandoval

**Evaluation:** Constructive participation (15%), weekly papers (25%), presentation and discussion facilitation (25%), final paper proposal (10%), final paper (25%).

**Office:** FH M20  
**Email:** sramirez@txstate.edu

**MASTER OF FINE ARTS**  
**English 5395.252**  
**Topic: Practical Synergy**  
**W 6:30-9:20pm; FH 376**  
**CRN#30659**

**Instructor:** Professor Kathleen Peirce

**Description:** Does a composer listen differently than a poet? Does a cultural anthropologist consider the stories of objects differently than a poet attends images or narrative? Grounded in the excitement of believing that a writing practice might evolve as we broaden our understanding of the practices of other makers, this course offers a community of writers the opportunity to learn from the creative practices of six acclaimed visitors (a miniaturist, a painter, a composer, a Reiki master, a cultural anthropologist, and a textile sculptor) who will visit with us to discuss their relationship to their materials and their practices. Students will apply aspects of each visitor's approach, methods, and outcomes to the writing of poems, which will be shared and discussed by the class.

**Books:** Handouts/links to supplemental poems and essays.

**Evaluation:** Discussion: 50%  
Portfolio: 50%

**Office:** FH246  
**Phone:** 512-245-3711  
**Email:** KP03@txstate.edu